

PONTIFÍCIA UNIVERSIDADE CATÓLICA DO RIO DE JANEIRO
COORDENAÇÃO DE CURSOS, EVENTOS E PROJETOS ESPECIAIS
PÓS-GRADUAÇÃO EM LÍNGUA INGLESA

DANIELLA LARIZZATTI

**BRAZILIAN WHITENESS IN "CONFINADA": AN ANALYSIS OF
RHETORICAL STRATEGIES IN A COMIC STRIP**

RIO DE JANEIRO, 2022

DANIELLA LARIZZATTI

**BRAZILIAN WHITENESS IN "CONFINADA": AN ANALYSIS OF
RHETORICAL STRATEGIES IN A COMIC STRIP**

Monografia apresentada ao Programa de
Pós-Graduação em Letras da PUC-Rio
como requisito parcial para a obtenção do
título de Especialista em Língua Inglesa.

Orientadora: Professora Thais Regina Santos Borges

RIO DE JANEIRO, MARÇO 2022

DANIELLA LARIZZATTI

**BRAZILIAN WHITENESS IN "CONFINADA": AN ANALYSIS OF
RHETORICAL STRATEGIES IN A COMIC STRIP**

Monografia apresentada ao Programa de
Pós-Graduação em Letras da PUC-Rio
como requisito parcial para a obtenção do
título de Especialista em Língua Inglesa.

Orientadora: Professora Thais Regina Santos Borges

RIO DE JANEIRO, MARÇO 2022

ACKNOWLEDGEMENTS

I would like to deeply thank my advisor Thais Regina Santos Borges for accepting me as her advisee and for all the meetings and exchanges we had together. It was a wonderful but also a long and reflexive process that I could not have done without her constant patience, guidance and support. It is hard to put into words how grateful I am.

I would also like to thank professor Renan Silva da Piedade for accepting my invitation to be my examiner.

I must also acknowledge all of the Professors that participated on this course and that were always so kind and supportive on this journey as we went through during a pandemic. I am thankful for my classmates that helped me to continue, sometimes with a simple word of encouragement, especially my friend, Thiago Macedo.

João, Nuccia and Raquel Larizzatti, I cannot thank you enough. Your love and support were determinant for the conclusion of this monograph. Italo Gomes Santana, thank you for your love, support and for staying long hours at PUC just to accompany me back home.

For everyone that has been with me along these years of study, thank you.

Larizzatti, Daniella. Borges, Thais Regina Santos. (Advisor). Brazilian Whiteness in "Confinada": An Analysis of Rhetorical Strategies in a Comic Strip. Rio de Janeiro, 2021, 50p. Monograph – Departamento de Letras, Pontifícia Universidade Católica do Rio de Janeiro.

ABSTRACT

This monograph explores a Brazilian comic strip called *Confinada*. It aims to analyze and discuss whiteness in Brazil based on the interaction between authors, text, context, and audience. To make this parallel between whiteness and the racial problems that the comic strip highlights, we start from the New Rhetoric and use the four rhetorical appeals: *Kairos*, *Logos*, *Ethos* and *Pathos*, as analysis strategies.

KEYWORDS: Whiteness, New Rhetoric, Comic Strip, Pandemic, Rhetorical Appeals.

RESUMO

Essa monografia explora uma tirinha brasileira chamada Confinada. Tem por objetivo analisar e discutir a branquitude no Brasil com base na interação entre autores, texto, contexto e audiência. Para fazer este paralelo entre branquitude e os problemas raciais que a tirinha evidencia, partimos da Nova Retórica e usamos os quatro dispositivos retóricos: *Kairos*, *Logos*, *Ethos* e *Pathos*, como estratégias de análise.

PALAVRAS-CHAVE: Branquitude, Nova Retórica, Tirinha, Pandemia, Dispositivos Retóricos.

TABLE OF CONTENTS

1.	Introduction	2
2.	Theoretical Framework	6
3.	Methodology	11
4.	Analysis	15
	4.1 - Ethos	15
	4.2 - Kairos	16
	4.3 - Pathos	17
	4.4 - Logos	18
	4.5 - Analysis - frame by frame	18
	4.5.1 - Frame 1: Fran	19
	4.5.2 - Frame 2: Not too cocky	21
	4.5.3 - Frame 3: Wine and Mustard	22
	4.5.4 - Frame 4: White people identity	24
	4.5.5 - Frame 5: Wakanda	26
	4.5.6 - Frame 6: Forcibly taken	28
	4.5.7 - Frame 7: So I will choose	30
	4.5.8 - Frame 8: Wakanda forever	32
	4.5.9 - Frame 9: French passport	34
5.	Conclusion	37
6.	References	40

1. Introduction

This monograph is an attempt to critically use Rhetoric in order to understand the effects of a text, reflecting upon how whiteness can be portrayed in texts that circulate in our day-to-day, such as a virtual comic strip on social media in the context of the pandemic. I believe this is a relevant topic because social media is a vast place where anyone is able to write and say things and we rarely think critically about the things we are exposed to. As a white person, it is easy to not critically think about whiteness and bringing that discussion to debate is essential as a society in order to fight racism.

From the beginning of my studies at PUC I have been constantly intrigued and invited to think in ways I had never before. Teachers were consistently making me think and review concepts that I thought were already concluded (as if this was possible). So when I had to finally choose a topic and think about my monograph, I knew I had to choose something that would make me question myself, once more. At the same time, the pandemic of COVID-19 was beginning, and who didn't question themselves during this period? There has been eternal, endless questioning. Is it worth doing all this? Is it worth continuing these studies? Should I really be a teacher? Are my colleagues better off than me? Time continued to pass and life, as insane as it was, continued to flow. The classes remained online and critical subjects called my attention, they spoke directly to the internal questions I was experiencing. Inside this whirlwind of emotions, I met Leandro Assis and Triscila Oliveira, who wrote *Confinada*, an online comic book series (which later became a book) that portrays very well the relations of a white Brazilian elite family with their maids, especially during the COVID-19 pandemic, which I have decided to explore in this monograph.

Confinada follows the relationship between Fran (a white, rich social media influencer) and her maid, Ju (a black woman from a poor area). Triscila Oliveira partnered with Leandro Assis before 2020. They were writing the series *Os Santos* and when the pandemic started, they felt the need to make a spin-off of a member from the *Santos* family. Fran is related to the family Santos, but she is from the richer part of the family. She has her own apartment in front of the beach in the South Zone of Rio de Janeiro, one of the highest priced places to live in the city. As the pandemic started, she confined herself with one of her

maids, Ju, a solo mother who accepted to be away from her child to be able to provide money for her own mother and her daughter.

As the comics developed, I started to see myself in Fran, the white character, and it was hard to see, accept and understand the pain that I inflicted on others in the oppressive relations we construct through whiteness. Of course, many elements of the comics may be considered a bit too obvious or inflated but, from it, I started seeing many things that I reproduced in my own life. That was the very reason I chose to work on it in my monograph, so I could analyze how this text was organized in order to produce such an effect on white readers like me. Therefore, the deconstruction of the character and this comic strip is also, in a way, a deconstruction of myself.

In this sense, for a better understanding of whiteness as a power system and its usage in the comics, I go through two theoretical and complementary aspects. The first one, is an attempt to discuss what is whiteness and how this power relation is formed and perpetuates specifically in Brazilian society, as characters and authors of *Confinada* are Brazilians, just like me. It is a complex subject because our relation to skin color and power has many nuances that may change in many different forms, even between regions or states.

In this sense, Alberto Guerreiro Ramos brings an extensive study and comparison of whites in the North and Northeast of Brazil and how they are seen as black in the South of Brazil (RAMOS, 1957). For Ramos, there is some difficulty for white Brazilians to see themselves as part of a non-white country with different racial backgrounds. Something that is well explored by Triscila Oliveira and Leandro Assis in the comic selected.

“As minorias 'brancas' destes estados, de longa data, têm mostrado tendências para não se identificar com a circunstância étnica imediata. Sentem-na como algo inferiorizante e por isso, lançam mão, tanto quanto podem, de recursos que camuflam as suas origens raciais. Estes recursos são inumeráveis, desde os mais sutis até os mais ostensivos (RAMOS, 1957a, p. 181).”¹

The second part of this monograph's theoretical analysis is the choice to use the Critical Genre Approach and within it the Rhetoric as a means of investigation. As it is further and deeper presented in the theoretical section, Rhetoric deals with the text and its ideas jointly with context. One cannot be

¹ I opted not to translate any quotes or the comic strip in order to maintain its original language and cultural aspects.

fully understood without the other. According to Dr. Terneus, Rhetoric is “how humans use language and symbols to influence attitudes, beliefs and actions of other people”. In such manners, I resort to Rhetoric in this monograph to see these symbols and languages and better recognize the beliefs we have, in regard to what can be perceived as coming from Triscila Oliveira and Leandro Assis.

To analyze the Rhetoric of this comic strip, I use four strategies that were first theorized by Aristotles and are defined by Terneus (2020) as Rhetorical Appeals. They are: i) *Pathos*, how the arguments use the emotions of the audience to influence them; ii) *Ethos* how the authors prove their capability and credentials to their audience; iv) *Logos*, how an argument appeals to logic and reason; and lastly, v) *Kairos*, how the argument develops in a social historical context presented in relation to the current situation (context) to appeal to the audience (in *Confinada* for example, the pandemic is the big context of the entire series and the audience is racially diverse, although the message is about how whiteness works in Brazil, touching white people like me more differently, as I show in the analysis)

All of those Rhetorical Appeals will be better developed in the next chapter, the second one in this monograph, where I delve into the Theoretical Framework, right before the third chapter, with the Methodology, which is then followed by the Analysis, in chapter four, and the Conclusion, in chapter five, where I consider my final thoughts and impressions and how Rhetoric has helped me to see the text in a distinctive and detailed manner. In this context, in the third chapter of this monograph, the Methodology, I explain my approach to the text analyzed. In chapter 4, the Analysis is divided into 5 sub-sections, according to each rhetorical appeal dealt with in each section. Section 4.1 deals with *Ethos*, as presented before, unraveling the background of the authors, Triscila Oliveira and Leandro Assis, and further explaining their influences. That helps to understand why they are validated as good sources for the content of the comic, as they are seen as reliable experts on the matter of whiteness, the main theme of the text and this monograph. For the consequent subsection 4.2, I refer to *Kairos* in order to scrutinize the context and what is happening during the 10 frames chosen. In our case, *Confinada* occurs during the pandemic and this impacts greatly on why the characters decide to use some specific platforms, or how Fran, the main character, thinks about going abroad if it gets

worse. For section 4.3, *Pathos* is further inspected, as I look into the emotions evoked by the comic strip in its audience, in relation to the theme of whiteness. The importance of the audience and how it responds or understands each frame makes a great difference on the sequences and how the authors decide to present them. As I myself am a white analyst, for such section, our main goal is to understand how the white audience probably acts and how they work through these feelings. The last section is 4.4, *Logos*. As mentioned before, *Logos* investigates the reason and logic behind each argument, which can only be fully comprehended once we learn that Fran is a white rich social media influencer, who therefore has full details about her family tree, in contrast to a different picture portrayed by Ju.

In other words, as mentioned before, after explaining what each of the rhetorical aspects mean and exposing the methodology used here, I analyze the ten frames of the comic strip which have been posted on Instagram, by the two authors, during the beginning of the pandemic. As in that social media, the posts are presented frame by frame, I also go through them frame by frame, using the four elements of Rhetoric to analyze the text thoroughly, as will remain clear on the next pages, after I share the theory I resort to in this monograph.

2. Theoretical Framework

This section presents the two main aspects that will be used to analyze the comic chosen. The first one is Whiteness in Brazil, in which I bring different facets of it, the different words we have in Portuguese and how they relate to power, privileges and appearance. The second part of this section goes through New Rhetoric and how it can be used to analyze aspects linked to language, context, purpose, writers and readers, as follows.

2.1 Whiteness in Brazil

To be white in Brazil may have different connotations from being white in other countries, such as the United States. Whilst in the USA to be white is read as if part of their genetics, along with the idea of *jus sanguinis*, that is, their heritage matters more than where they are born; in Brazil, because of the process of slavery and miscigenation, we understand white people only by their appearance and how fair their skin is (SCHUCMAN, 2020). As pointed out by Schucman (2012), Guerreiro Ramos back in 1957 already affirmed that there is no “white person” in Brazil, as there is hardly someone “without a cultural and/or biological mixture with the black or Afro-Brazilian culture” (SCHUCMAN, 2014, p. .21).

Brancura and *branquitude* are two important concepts that are both translated as whiteness. However, as we are discussing specifically whiteness in Brazil, it is impossible to ignore such differences. According to Schucman (2014, p. 102) *brancura* is the whiteness of physical appearance such as fair skin, thinner nose and mouth. That is, the whiteness that is visible. Whereas *branquitude* refers to the power and privileges they have in an unequal society. For Conceição, whiteness would still be a space in which whiteness as the physical attributes would have its symbolic and material values consolidated. Thus, such whiteness (*brancura*) produces and maintains a constant and permanent violence both socially and epistemologically (Frankenberg, 1999, 2004; Crapanzano, 1985; Schucman, 2012, 2014; Conceição, 2014, 2017 *apud* Conceição, 2020,p. 23).

It is important to note that whiteness as a means of power and discrimination has not suddenly appeared, but rather has been constructed

socially and historically. In Brazil, the whitening process has had a particular outcome of miscegenation and a constant idea from the Brazilian elite that society was in a process of transition (SCHWARCZ 1993 and AZEVEDO, 1987 apud BENTO, 2002) resulting in a civilized country, that is, a white one. Bento calls this "assimilation of the black" in the sense of erasing the black culture and its influences in Brazilian society.

This whitening process is also discussed by Lourenço Cardoso in his thesis *O Branco ante a rebeldia do desejo: um estudo sobre a branquitude no Brasil*. He analyses many aspects of whiteness in Brazil, and one of his contributions is regarding the historical aspect of white and non-white. He extensively discusses the hierarchy of whites, evidencing that Portuguese-white is not as white as the English-white. Later on, when other Europeans came to Brazil through an immigration policy, the Portuguese and the enslaved ones were the signs of a pre-capitalist society. In this sense, Europeans such as the Italians brought "real whiteness", development and virtuosity to Brazil (CARDOSO, 2014, p. 38).

For many years, the whitening policy has been seen as an issue that the black people should deal with and a problem that the white people are not part of (BENTO, 2002, p. 1). However, this policy has started with the white elite that has created and perpetuated a sense of superiority, diminishing other cultures and identities (BENTO, 2002). In this sense, the act of bringing new whites to blend and erase all non-whites, reinforces the idea of building a new and better country.

As racism and issues related to identity are discussed, rarely is it considered the whites' actions and their involvement in these aspects. Bento states that "the lack of reflection on the role of the whites in racial inequalities is a way to persistently reiterate that racial inequalities in Brazil are exclusively a black problem" (Bento, 2002, p. 2). This is quite clear in *Confinada* as one of the main characters, a white rich woman called Fran, is oblivious to her position of power and privilege. That is also a state of privilege in itself, since she can put herself in the position of being oblivious.

Analyzing Fran in the chosen frames, as will soon be done in detail, is also an invitation to analyze some aspects of the Brazilian elite in a historical and genealogical form. In the comic strip, Fran presents herself as a French descendant. As she ignores her other part of the family, she chooses to ignore

her own miscegenation and therefore, her non-whiteness. As Lourenço Cardoso points out, the Brazilian white is, in anthropological terms, a mixture of several racial backgrounds and there are few white Brazilians that have no mixture in their blood.

While studying the whites in the North and Northeast, Alberto Guerreiro Ramos explains some characteristics that we can clearly observe in the character Fran. For example, the sensibility about one's own "whiteness" (physical aspect) and always seeks to rely on aspects that exalt these physical characteristics, highlighting aspects such as decorative artifacts of the house, characteristic stylistic aspects (the French flag, the symbol of the French monarchy, wine and mustard) as well as the constitution of her own name (RAMOS, 1957).

From this first sub-division we can understand *branquitude* the power that comes from being white in Brazil, and *brancura*, its most obvious index, the whit(er) skin or physical traits, both cherished as desirable due to racism. It also brings the whitening process we have had in our society, different levels of *brancura*, that is, how white someone is perceived to be, and how they influence power relations.

Now, to be able to investigate how and why the authors use Whiteness to criticize racial struggles and bring the inequalities to surface, I correlate it with New Rhetoric, as a means into text and context, related to the Critical Genre Approach, as explained below.

2.2 Critical Genre Approach

Critical genre approach understands genres as frames for social action (Bazerman, 1997). As the idea of genres entered the English language and was appropriated within the literary aspects, genres became more oriented towards textual analysis rather than social aspects (Bazerman, 1997).

Flowerdew states that there are two main groups within the genre analysis. The first one uses the linguistic approach and concentrates on the lexico-grammar of the text. The other group is the New Rhetoric, which has its attention to the situational context, that is, focuses on the beliefs, values and context of the members of discourse (FLOWERDEW, 1994 apud JOHNS, 2002).

In order to better understand New Rhetoric, it is essential to understand how text and context are intertwined, which I do in the next section, before entering more specific aspects of that approach.

2.2.1 New Rhetoric and the four strategies of argument construction

In order to deepen our understanding of the different views of genre, we must first understand the relationship between text and context.

Critical genre theory is important because it promotes the chance to perceive dominant discourses as well as finding possibilities for dissent, resistance and revision (HEMDL, 1993, apud JOHNS, 2002 p. 9).

There are three main perspectives in the genre discussion (HYON, 1996). The first one is the Sydney School, in which the genre-based pedagogy is consistent with Michael Halliday's (1978) Systemic Functional Linguistics (JOHNS, 2002, p. 5). In this concept, the text operates within a context and "is related to the goals, values and "staged" processes of a culture" (JOHNS, 2002 p. 5). The second perspective on genre is the English for Specific Purposes, a pragmatic approach often used for specific needs, which focuses more on adapting the texts to its forms and rules, grammar and vocabulary (JOHNS , 2002). And the last reference framework is the New Rhetoric.

As previously presented, New Rhetoric establishes context as its main aspect (FLOWERDEW, 1994 apud JOHNS, 2002). The context studied in this framework is intrinsically related to power relations. There is a constant power struggle between the text (and its writer) and the reader (JOHNS , 2002). As we read *Confinada*, it becomes obvious, for example, that there is a power struggle between characters but also, between the many different perspectives, knowledge and experiences that thousands of followers and readers experience along with the writers themselves. That may be seen especially throughout the comments in each post of the comic series.

By referring to the strategies of *Ethos*, *Pathos*, *Logos* and *Kairos*, we can understand how the argument unfolds and how we understand the main point of the comic strip itself. Before we can begin our analysis, we must first comprehend how each one of these aspects communicate with one another and their importance and use to persuade the reader. Thinking of a comic strip that criticizes society, such as *Confinada*, as text in which an argument is being

developed, it makes sense to use those aspects to help us understand how language operates within them.

In this context, *Ethos* refers to how the writer persuades the reader that they are trustworthy (TERNEUS, 2020). This means that the writer has the correct credentials and has credibility to talk about a specific aspect. In *Confinada*'s case, Leandro Assis takes the credibility of being white, as he comes from a white family that has had maids and has the credentials to represent the white characters. Triscila Oliveira, on the other hand, is the black woman that has worked as a maid before, that is an activist. They both carry what it takes to be considered experts in the type of characters and the universe they are creating, as will be clear in the analysis.

Kairos, the second strategy, dissects the context of the story and the moment that it is made available to the audience. Through *kairos* we know that the story happens during the pandemic of COVID-19, the reason that the character of Fran is at home in her bikini, filming herself, that she is an influencer, which will soon be explored.

Pathos, the third strategy of Rhetoric is how the argument appeals to the audience and what emotions it wants to evoke from them. As it will be further discussed, in *Confinada*, there are arguments against whiteness and its sense of superiority, as well as criticism towards descendancy and the abuse of those taken from their homes in Africa. There is also a strong argument for black heritage appreciation using the Marvel movie.

Finally, there is *logos*. *Logos* is the logical arguments and how they appeal to reason and established facts (TERNEUS, 2020). In *Confinada*, *logos* crosses issues such as racism, whiteness, privileges.

All these four elements of the New Rhetoric will be used in the analysis and will be sectioned to better comprehend the function, reasons and purposes of each one, as we go through the comic strip frame by frame. They will also be linked to the first part of this theoretical background as Whiteness is the main theme of *Confinada*. Because there are so many features to be considered, I separated the frames and considered them one by one, which is a decision that will be better explained in the next section, when I develop the Methodology, as follows.

3. Methodology

This is a qualitative research paper as I interpret and analyze the comic strip *Confinada* using the four rhetorical strategies of the argument to understand how whiteness can be perceived in the author's choices, as I add my own interpretation as a white reader.

In qualitative research papers it is expected that we interpret the world we live in and make an effort to understand the phenomena and meanings a person or a group of people have of it (DENZIN and LINCOLN, 2006). With that in mind, I focus on whiteness and the power struggle represented in the relationship between Fran and Ju, as well as the connection between readers and writers, within the context of the pandemic. Also, as a qualitative researcher, I bring to this text an interpretation not only based on the context given but also on my own context and background. To base myself epistemologically, in this research I resort to the rhetorical strategies mentioned before in order to analyze the strip as I interpret the relations and specificities of each frame.

As the aim of this research is to better understand and debate issues of whiteness in Brazilian social-historical and cultural life, I decided to look for something that could bring all these elements into one piece to be analyzed. There were many other examples that could have been chosen, but *Confinada* was taken into strong consideration for a few reasons.

First, we are experiencing a pandemic, something that is not commonly seen or experienced. People in general never thought they would experience it and it came as a surprise for most of us. *Confinada* shows us many aspects of this surprise and how little we knew or expected from it. This story was specifically written for the moment we are living and this resonates strongly with our lives. Secondly, it is important to note that the chosen place for the story to be told and the relationship between the characters reverberates in our own society. Fran and Ju are two characters that could easily be found in the streets of Rio de Janeiro. And many parts of their stories are inspired by real life events and news. It is also important to remind ourselves that the first woman to die of coronavirus in Rio was Cleonice Gonçalves, a black woman maid that

contracted the virus from their employer, a white woman, who lived in Leblon, rich neighborhood in Rio de Janeiro and had just come back from Europe².

As the pandemic started and many of us had to stay home for the sake of everyone else, social media and the habit of connecting through online platforms grew enormously³. So the choice for *Confinada* also comes from this. It is posted on social media and many people could have access to it without leaving their homes. As presented before, the story was written and illustrated by Triscila Oliveira and Leandro Assis and is posted on both their Instagram accounts (@soulanja and @leandro_assis_ilustra). Together, they have 896.000 followers⁴ on Instagram and the story is made of 70 posts with 10 frames each.

From 70 posts, I decided to work on one of them, Confinada nº 8 - Wakanda. The background story is the pandemic. However, this post goes beyond the pandemic and the relationship between Fran and Ju. It is a more subtle post and it shows Fran talking about her family tree and her origins whilst Ju cannot explain to her daughter where her family comes from. This particular comic strip was interesting to me because I have little knowledge about my immigrant family, not because I have no information, but because it was already given to me a satisfying amount of background. I am white, I have an Italian surname and that already made me interesting in the eyes of society. I never felt I had to look for my great-grandparents to understand myself, my origins and why my family is the way it is. From both sides of my family I have a strong Italian influence and that explains my appearance, my family preferences in gatherings, food, music. As a white person, I never questioned myself about this. *Confinada*, on the other hand, showed me a completely different perspective, as Ju, the black woman character, does not know where her family comes from, her past family's cultures and beliefs.

It is interesting to see this aspect with the characters and the authors. They will also be discussed furthermore, but Leandro is the white Brazilian author and illustrator. He probably has had the same privilege as Fran and I have, to know where he comes from and his family's history. Triscila, the black

²<https://g1.globo.com/rj/rio-de-janeiro/noticia/2020/03/19/rj-confirma-a-primeira-morte-por-coronavirus.ghtml>

<https://g1.globo.com/fantastico/noticia/2020/03/22/uma-pessoa-muito-batalhadora-diz-sobrinho-de-empregada-domestica-que-morreu-de-coronavirus.ghtml>

³<https://www.statista.com/topics/7863/social-media-use-during-coronavirus-covid-19-worldwide/#dossierKeyfigures>

⁴ Seen in 08/02/2022

author, brings the element of reflection into the comic and shows the violence that Ju, and probably herself, live by not knowing about their families.

Their collaboration began in 2019, in a previous story that is called *Os Santos* (which was once called *Os Bolsominions*). Leandro wanted to write about Bolsonaro's voters and he wanted to use the 10 frames to create a strip exclusively to perform and fit well on Instagram. At first, *Os Bolsominions* was a story about a white family that were supporters of the president Jair Bolsonaro. A few strips after the release of this series, Leandro decided he wanted the maids to be the protagonists of the story, so he asked Triscila to help him and be a second author that would give the perspective of the maids that serve this white elite. In the fourth comic strip they released, with both Triscila and Leandro as writers, they decide to change the name to *Os Santos*⁵.

When the pandemic started they did not feel comfortable to continue the story in *Os Santos* because they had not started it with this theme. However, they also could not ignore the pandemic and how differently it affected people in our unequal society. So, they created a different branch of the story where this inequality would be debated and brought to surface and thus, *Confinada* was born. It was such a big success that on September 30th 2021, *Confinada* was released as a book.

5

https://soundcloud.com/rduniversitariafm/vamos-mostrar-cultura-3-triscila-oliveira-e-leandro-assis-os-santos?utm_source=www.radiouniversitariafm.com.br&utm_campaign=wtshare&utm_medium=widget&utm_content=https%253A%252F%252Fsoundcloud.com%252Frduniversitariafm%252Fvamos-mostrar-cultura-3-triscila-oliveira-e-leandro-assis-os-santos

Image 1: complete comic strip



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

The frame I chose to analyze was posted twice. The first time, it was the normal course of the story. The second time, it was reposted as an homage to Chadwick Boseman, the actor who played T'Challa, the main character of the Black Panther movie, as he died of cancer in 2020.

Above, there is an image of this chosen strip taken from the book *Confinada*, page 25. There is a big difference on how the story is read when presented as the book and when presented on social platform Instagram. In the book, as we can see, the story is fully seen. I can already see the end of it,

which gives me a clearer idea on where and how the authors are sending their message.

However, a great part of the audience that had seen this story before, had not seen it as such. They see it frame by frame, as they scroll sideways through the published story. In this sense, the perception of the audience changes gradually as it slowly brings their attention to the problematics and nuances. This is the reason why I chose to analyze the content frame by frame and not as a whole.

Also, I decided to briefly discuss each aspect of the analysis (*ethos*, *kairos*, *pathos* and *logos*) and then, go frame by frame with each one of these. The only aspect that does not repeat itself through the analysis is *ethos* because the authors are not changed by each frame. It is understood that both of them write it together and thus, have a portion of themselves in each one.

Confinada is written to bring awareness and to call our attention to social injustices, racism, violence against women, social inequalities. It is not and should not be seen simply as a way for us to entertain ourselves, but also to rethink our own part of all these aspects. It is a story to disturb us, our emotions and everything we consider normal or given, especially if you are like me, a white Brazilian woman.

In the further chapters, I invite you to see these comics in a different way as well as broaden our critical perspective of the world we live in through the lenses of the authors, as further detailed below.

4. Analysis

There are many different forms of readings and understandings possible when analyzing a text, since genres are a mix of different elements, rules, and context, as we previously discussed in our Theoretical Framework. The chosen one for this text is the rhetorical appeals, so I will now unravel each aspect of it in this chapter.

In this Analysis section, I will present each one of the strategies used in the New Rhetoric to analyze the text. Along with it, there will also be a constant connection to Whiteness.

First, in the next subsection, there will be a contextualization for each one of the New Rhetoric strategies in regard to the comic strip, in order to deepen the analysis. In this case, I will go from *ethos* (the authors), to *kairos* (the context), to *pathos* (the audience and their feelings) and, finally, to *logos* (the rationale). After that, I will analyze frame by frame of the comic strip, eliciting all these strategies.

4.1 Ethos

Confinada is a comic strip by authors Leandro Assis and Triscila Oliveira. Leandro started in the movies as a screenwriter. Soon he made critical comic strips about voters of the Brazilian president, Jair Bolsonaro, which are called “*Bolsominions*” in Brazil. However, he soon decided to write about the so-called “*cidadãos de bem*” (good citizens), which in Brazil has a connotation of conservative and moralist citizens. As he did so, he began writing *Os Santos* about a white middle class and their relationships with their maids. Though he rendered it important, he wasn't comfortable writing from the black maids' perspective, and because of this, Triscila entered as a co-author.

Triscila is a screenwriter and a black cyberactivist and had two main Instagram accounts (@afemme⁶ and @soulanja) where she critically provokes and presents her points of view about many topics, such as human rights, racism, misogyny, and political matters. She comes from a family of women who

⁶ at the time of writing, her account @femme had been suspended and still hadn't returned (15/08/2021)

have always worked as maids and she had an enslaved great grandma. She was also a maid and started working at the age of 12⁷.

The authors chose Instagram as their platform. It is a social media used usually to show pictures and good moments of everyone's life. It is also used by many influencers to interact closer to their followers and make money with publicity, and it is generally used to promote services, products and a perfect unrealistic life. It is also the social media chosen by Leandro Assis and Triscila Oliveira to show the story of *Confinada*, a typical white woman influencer, to whom Leandro relates closely, and her relationship with Ju, her maid, who is a black woman, and to whom Triscila relates as well. In this context, the authors often use the characteristics of this social media to portray this relationship, such as the ones used in the frames chosen.

Confinada, then, is a story that the authors are very familiar with, as it is about Fran, this rich, white influencer from Rio de Janeiro and her relationship with Ju, a black woman that works as a maid for Fran. The story happens during the COVID-19 pandemic, although it ends before the pandemic itself. The post chosen is *Confinada #8* and it talks specifically about heritage, ancestry and racism.

4.2 Kairos

Confinada is a story that was created to talk about a specific relationship in a specific moment in time. Before COVID-19, Leandro Assis and Triscila Oliveira were creating the story *Os Santos*, about a white family in Rio de Janeiro and their relationships with their employees. The main topics of racism, inequality, and misogyny were already present. However, as both authors have explained⁸, there was a need to be more emphatic about the growth of influencers, especially considering we were only staying at home and being constantly online on social media when the pandemic started. There has never been so many influencers and many of them grew more, in numbers of followers, during the pandemic than ever before as there was this collective need to feel connected to others but also a feeling of little to add or post on our

⁷<https://www.radiouniversitariafm.com.br/sem-categoria/transcricao-vamos-mostrar-cultura-3-leandro-assis-e-triscila-oliveira/>

⁸

<https://www.radiouniversitariafm.com.br/entrevista/vamos-mostrar-cultura-3-triscila-oliveira-e-leandro-assis/>

social media. Most influencers grew on this platform based on the fact they are wealthy, have a beautiful house to show and have continued to eat well throughout the pandemic crisis, so there is still a lifestyle to show and sell. The spin-off, *Confinada*, denounces such figures and our predilections towards them.

4.3 Pathos

As we look into the audience, it is also important to remember that this comic and both stories (*A Confinada* and *Os Santos*) are available online, which means anyone with a device and internet connection can have access to. However, in terms of audience, I will analyze specifically how it impacted myself as a white reader. As mentioned above, this is a story that is posted on Instagram, which differs from other social media (such as Facebook or Twitter), because the content is not shown to our friends and followers according to what we would like to. Algorithms dictate the path of posts and information there. So it is possible to assume that a great part of the followers or engaging audience of the stories are interested in the topics presented (racism, whiteness, power relation, among others) such as myself.

As Dr. Mary Wendt proposes in her Youtube video “Genre & Rhetoric”, we must remember that there are some assumptions or previous knowledge about the audience. In this sense, it is possible to imagine that the stories *Confinada* and *Os Santos* are widely intended for people who want to discuss race issues, and that includes white people that are interested in topics such as racism, misogyny, whiteness but perhaps they are little to not at all educated about it, and may have difficulty understanding their whiteness and the power struggles that they do not need to face, but are still present. This being said, by reading the comments of the publication of the number 8 of *Confinada* it becomes clear there are two main answers of the audience: the first is the realization of their own privilege; the second is the idea that it is an exaggeration coming from the authors. In order to understand why it happens, we are going to first analyze each frame to point out what triggers each reaction.

Overall, thinking in terms of *pathos* in our analysis, it is important to remember how subjective the effects of a text on its audience may be. This is

especially relevant here because as a white Brazilian woman, my analysis of the chosen comic strip may differ significantly from other perspectives, without invalidating the interpretive process. On the contrary, it adds to the pool of possibilities of understandings created about whiteness by white people, especially by white women, like myself.

4.4 Logos

The construction of arguments of *Confinada* are mainly anti-racist and it puts forward an ongoing effort to show the absurdity of social media influencers that many of us follow.

In order to look into the *logos* or arguments of the construction of characters, backgrounds and themes, we must once more remind ourselves of who the authors are. As mentioned a few times, Leandro is a white man who comes from a middle class family. He starts his story about a white family and their maid in the comic *Os Santos*, which he has said to be based on part of his family and social surroundings. Triscilla, on the other hand, is a black social media influencer that brings awareness to thousands of followers about racial and political issues in Brazil.

As mentioned above, Fran, a white rich social media influencer that has thousands of followers and is part of *Os Santos* family, is confined with her maid, Ju, during the COVID-19 pandemic. Their relation is mediated by power and racial inequality and the logic behind it is explained by whiteness and its Brazilian form, as will be clear in the frame-by-frame analysis, as follows

4.5 Analysis frame by frame

In the next paragraph I will analyze the comic strip chosen, frame by frame. The decision to follow frame by frame and not the entire comic strip at once came because of two aspects: the first is that this is how the audience has contact with the strip on Instagram, so the reactions, feelings are built on this perspective; the second one is that the strategies that are used to analyze the strip are happening all at the same time. So in a manner of being clearer and having more capacity to analyze the frames deeper, we go through them one by one.

4.5.1 - Frame 1: Fran

During the first year of the pandemic, there were many restrictions on where we could go and there were campaigns for those who could stay home, that they did so. The character shown, Fran, does not need to leave her home, so she makes her stories and contents from her house. It was also common for influencers to do so, because many were being criticized for not following the restrictions as they should have been.

This first frame starts with a question made by a follower. Fran is standing in her bikini, posing with her arm behind her head, she is wearing sunglasses and is probably on her balcony. We can see she is white, skinny and poses to answer her followers. She starts her answer with “I don’t talk much about this so people don’t think I’m a snob”. This can be read as an intention to show modesty and avoid being judged.

Image 2: Fran



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

As seen above there are some elements that show us that this post by Fran is part of a series of posts in her Stories section in Instagram. You can read in the top left corner “*Seu Story*”, as well as the lines on the top showing each frame of her 15 seconds videos. In these Stories, it is also common to have a question box that digital influencers use to create connections and engage with their audience. In Fran’s case, she’s answering a question about where her surname comes from.

On Instagram, it is possible to have specific or open questions and the person who opened the “question box” chooses which question to answer. So, she chooses a question about where her family comes from and the first thing she says is that she doesn’t talk much about it to not seem snobbish. However, her whole construction of a white, super fit, rich female that chooses a question

about her family origin (and in the next few frames talks longly about it), says otherwise.

The writers have Fran start with a very informal speech and, from the conventions taken from Mary Wendt (2017), the language they choose for her to use may indicate that they want us to believe she knows her audience well. Apparently, Fran knows that most people that follow her, do not have her social status but are somewhat amazed by her life and way of living. This can also be a way to create a stronger connection with the public, within the story, by the influencer, but also by the writers Triscila and Leandro with the readers of *Confinada*. As we white people identify with the character, we become more engaged and pay more attention to what connects us: being white in Brazil, with European ancestors, as probably a great part of the other white readers.

In a deeper sense, the authors Triscila and Leandro's choices may show they are also aware that many of their followers may be anti-racist, but they are also white. And many of them probably have European surnames, this is indicated by how they use *pathos*, the emotions they provoke or intend to throughout the story. So these choices are not only a way to connect the audience to their characters, but also a reminder of who we feel close to. And being so close to Fran is usually not a good thing in the stories (because she is portrayed as a woman that says she is not racist, nor misogynist, but has many attitudes that show us otherwise).

By organizing the frame like this, they make us, white readers connect to what she is saying as if not problematic but, once we understand who Fran is, it also kind of raises a red flag that something important is not yet being said, leaving the habitual white audience uneasy and the newcomers curious.

4.5.2 - Frame 2: Not too cocky

In this frame, Fran is introducing herself and her family to her followers. She chooses this question to answer and this is a way for her to confirm herself as special and interesting, as her story is interesting enough to be told. As seen below, her mother's family comes from France and is the rich part of her family, the Clement. However, her father's part of the family, the Dos Santos, is poor and she chooses to ignore it. Within this choice to only talk about her European

part of the family, the writers point out which preferences Fran has in this matter.

Image 3: Not too cocky



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

This second frame is very similar to the first one. It is a continuation of her answer to her followers as we can understand from her speech and also on the top as the next Story. She says “My great-grandma from my mother’s side came from France. In fact, my real name is Françoise dos Santos Clement. Fran Clemente is to be not too cocky”. So again, we can see she tries to depict an intention of modesty while she also flashes her sophisticated European roots. Fran has this specific interest in bringing up her French background. As we look again into the whitening process that is discussed in our Theoretical Framework through, theorists such as Azevedo (1987) Schwarz (1993) and Cardoso (2014), there was the process of transitioning into which white country

the white elite would be more comfortable in mirroring itself. French culture has been, specially in Rio de Janeiro, a strong influence in architecture, gastronomy and arts for example⁹. Fran gives us the evidence that she is not only important in Brazil for being white but also for having the “correct” background, the “best” European background, the one that is chic, and not just another Portuguese white name (CARDOSO, 2014).

Finally, there is a constant need for Fran to connect with her own audience, in the comic strip, trying not to be too out of reach because she needs these followers to keep her influencer career. She chooses words as “cocky” and gives the reason why she uses a “Brazilianized” name because the authors know she supposedly knows that she cannot be too formal and too distant, using the terms of conventions of speech (WENDT, 2017).

There is already a strong distance between Fran and her followers. She is most likely richer than they are, she has a luxurious life, a balcony and a pool that she can use during the pandemic. So there is already a strong distance between them when we take into consideration, *kairos* (context). So in order to shorten this gap, she uses the strategy of language (not too cocky). This is reflected in the *logos* of Confinada. The writers want us to feel connected (*pathos*) to her. When reading this comic strip, I felt a strong connection to Fran and at first, did not see the “problem” of it.

What is clear here is that the authors make their choices through Fran's choices as well. The white audience shares the same kind of story with Fran through whiteness in Brazil and will be taken into her white world willingly, knowing that it cannot be something favorable as Fran is not a person anyone in the audience wants to feel connected to.

4.5.3 - Frame 3: Wine and Mustard

It is important to note that as the pandemic started, the unemployment rate has been the highest since 2012¹⁰. More than 19 million Brazilians are facing food insecurity¹¹. When Leandro and Triscila bring Fran to talk about her

9

<https://g1.globo.com/bom-dia-brasil/noticia/2015/03/franca-faz-parte-da-historia-do-rio-de-janeiro-desde-formacao-da-cidade.html>

¹⁰ <https://economia.uol.com.br/noticias/redacao/2021/11/30/pnad-ibge-desemprego.html>

¹¹ <https://www.cnnbrasil.com.br/saude/19-milhoes-de-brasileiros-vive-com-fome-consequencias-na-saude-sao-irreversiveis/>

family roots, they also bring the elitism that follows whiteness along with the privileges and ignorance of their surroundings. Fran is very comfortable talking about her family and the culture she believes to be part of, as a relevant topic of conversation amidst all this. She mentions expensive items in Brazil, which she seems to be proud of coming from the region her family was born. Among those items, she also makes clear that it is an important place for wine lovers, a drink that is especially seen as elitist in Brazil, as it is not so common to drink. There is also mustard, which is not common for Brazilians to eat as well, but is a famous condiment for upper classes (more specifically Dijon Mustard), as shown below.

Image 4: Wine and Mustard



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

The expensive items she mentions add value to her own existence and as she indicates exactly where they are from, she also implies she knows the

place and that she has probably been there before, as she comments how beautiful it is.

In her Instagram Story, she posts two icons for glasses of wine. Her followers probably have some knowledge on these elements of place and food, or so she assumes, as she does not further explain the region. The same happens to Confinada's white audience. As previously discussed, a big part of the white readers are more likely to have some knowledge about their own cultural heritage (or at least, the European part of it) and are somewhat familiar with France being famous for their wines and food.

To sum up, Fran explains specifically where part of her family is from. She knows the region well and what it has to offer, such as wine and mustard. Two delicacies of French gastronomy that very few Brazilians have access to. In this frame, she puts two wines as emojis. She talks about an inaccessible place and food for the vast majority of Brazilians. While she tries to keep her audience engaged with her story, she also shows a sense of superiority as her family is from a rich place and has access to fancy gastronomy.

These are strategies (*logos*) that Leandro and Triscila use to evidence how Fran (and many white Brazilians) believe their family and descendancy are superior because they are Europeans. *Kairos* reminds us that we are living the pandemic, she is talking about foods that are inaccessible for most Brazilians whilst we are facing records of unemployment and hunger. Adding the elements of wine and mustard along with the specificities of the place, provide a feeling of restlessness in white readers, such as myself, which makes us understand how pathos plays an important role in the development of the author's ideas (*pathos*).

4.5.4 - Frame 4: White people identity

Once again, in this frame, the writers bring elements of identity that white people in Brazil believe they possess. Fran sees herself as French; she once more ignores the other part of her family.

As seen below, Fran is still in her bikinis, sunglasses, in her house and in her video, she puts the *fleur-de-lis* symbol, which is a lily, frequently used by the French royalty to represent Catholic saints of France. As discussed in the Theoretical Framework, whiteness as power brings not only physical attributes

that are clear in Fran's character (white, rich, slim) but also in its symbols. In the case of these initial frames, the symbols used can be seen in the interest of her followers about the past of her family, her porch, her confidence in talking about these matters. We can see the wines, the French flag, and in this fourth frame, the French lily.

Image 5: White people identity



Fonte: (ASSIS; OLIVEIRA, 2021) *Confinada* p.25

The white audience sees this frame and feels connected to what she presents. She is talking about something that is important and something that we can understand. Maybe we don't specifically know where our family came from, which region, but many of us, white Brazilians, know which country our names are from. We somehow feel connected to this heritage. The black audience is also aware of this relation white people in Brazil have with their European roots and will probably have a different connection to this moment of the story.

Either way, avid readers of *Confinada* will already be aware that Fran is not a character that we are supposed to have connections to, especially if they

bring about good feelings. So, for white people, the fact that she is saying something we understand and don't question immediately makes us feel cautious and awaken to what is yet to come. However, different from the black audience who probably shows no connection with Fran, the uncertainty of not knowing what the problem is evidences our whiteness, especially at the end of the story. Once more, as we take Bento's ideas (2002) into perspective, it is clear that this position of being unaware comes from the fact that we, as white people, do not reflect about our power and role in race issues. However, the problem of race was created by us, as Bento (2002) puts it, and thus, we should admit we have a strong role in deconstructing it.

Moving on, Fran says how important it is to know about where you come from and how much of an identity builder that may be. In this frame, she has the royal symbol of the French monarchy. In both, Fran is telling her audience about a specific place in a European country, a place they probably have had little to no access to. She knows the place very well, because she has probably been there many times. Her blue lilly emoji is a symbol of the monarchy, which Triscila and Leandro decided to use to also portray her willingness to see herself as noble, as if part of the monarchy, and it is probably how she feels as well. Leandro and Triscila seem to have brought this monarchy symbol as a means of building the strategy and argument to show how Fran feels superior to everyone else, even her followers. The symbol of the monarchy also brings a whiteness element to it, as we learn that the monarchy ended (1972) and half a century had passed when the slavery was abolished in France and French colonies (1848)¹².

It's worth mentioning that along with this feeling and symbolic mentions, comes the reproduction of situations of slavery that match the sense of superiority which are still a commonplace for white Brazilians and is widely questioned throughout the comic strip series. The argument is slowly being constructed as we unravel these details and the authors highlight their main idea.

¹² <https://ageofrevolutions.com/2016/10/10/slavery-and-the-revolutionary-histories-of-1848/>

4.5.5 - Frame 5: Wakanda

In this fifth frame there are two people talking to each other, the child asks her mother if they come from Wakanda, and her mother answers that no, Wakanda is not a real place.

Image 6: Wakanda



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

This frame takes us back in time a bit. It is back in 2018, there is no pandemic and people can go freely to the cinema. We can see the screen and the movie Black Panther is on, although it may not be quite clear in this frame, it is mentioned as the child asks about Wakanda. When the movie came out, it was an instant success. It was the first African hero to be portrayed on the cinema, it was the first superhero movie to be indicated in the Oscars with Best Movie, it was the first time a black woman won the Oscar for best costume design¹³. One year after electing a president with white supremacist ideas such as Donald Trump, Black Panther brought strength and hope for many that fight

¹³ <https://exame.com/casual/as-vitorias-historicas-de-pantera-negra-no-oscar/>

the antiracist war. In this sense, *kairos* is very important for this specific strip where all these elements come into action and make our way to interpret the path chosen by Triscila and Leandro. As we remind ourselves of the joy and enthusiasm this movie created in black children and adults, the writers also start to prepare our emotions (*pathos*) for what is yet to come.

As the little girl asks if they come from Wakanda, *pathos* and *logos* play a strong role in creating a path for the readers to start reflecting on how contrasting this is to the previous strips. Perhaps for other readers, *pathos* was different, but for me as a white reader, I felt mainly sad for her.

If the audience has seen the Marvel movies, they may know that Wakanda is a fictional country from the Marvel series that is run by black people. It is a country in Africa and it is well developed, technologically speaking, and the protagonists are all black. Knowing that, the audience may have guessed that the people speaking at the cinema are black. But it's possible that some of the audience is still confused about what will happen in the story. Even for those who know and are aware of the content in the movie and in *Confinada*, the critique is still not too obvious in this part of the story.

As a white audience member, I realize we once again bring our unawareness into action. As someone that is analyzing this comic in the white perspective and more specifically, in my personal perspective, I must once again bring Bento (2002) and her idea that white people are so privileged that we can make ourselves as ignorants and not be judged by society for not knowing. For not paying attention and for not thinking in others perspectives.

Readers will notice that the story is not only about Fran on her balcony anymore. We cannot see who is speaking, but we know that there are two people, a mother and a daughter. It builds suspense because we are not sure who they are. However, the little girl's question on whether or not they are from Wakanda, already evidences that they are probably from an African background, as opposed to Fran's speech. It also begins to hint at the main point of the 10 frame-story that may have not been so clear for all, so far, especially the white audience.

The fact that the white audience has not yet understood the direction the authors are taking in this moment, evidences, once more, the privileges and whiteness in the comic. Whilst it was obvious that Fran knew exactly where she

is from, just like a great number of white people do, when it comes to black people they are not certain of the particularities of their history.

In this way, an act that seems simple for a white person, such as knowing where their family comes from, becomes more complex for a black person. The point is that white privilege is so great that we don't even realize how complex it can become. Whiteness works in such a way that we don't need to worry about these issues and we understand that history is something simple and easy to be seen and understood. As whites, we have little or no attitude to seek to know about the other (BENTO, 2002). And we realize this only when it is made obvious to us, as shown with the character Fran.

4.5.6 - Frame 6: Forcibly taken

It is important to remember that each frame is seen individually on Instagram, so each one has a specific matter to be discussed. In this sixth frame the critical aspect becomes clearer. It is still 2018, Ju and her daughter are now visible and are eating in the food court of a mall, probably right after watching the movie. The little girl asks where they came from again and the mother answers vaguely that they come from Africa. The girl is not satisfied with her answers and asks to be more specific whereas Ju says she doesn't know, because the girl's great-grandmother was forcibly taken from her home. At this moment, the audience is triggered to think that this is not a given fact for everybody and specially for people that have their descendancy connected to the enslaved. However, for the white audience,, this is something that has to be very evident. This is very strong in our Brazilian society, as we have learned to erase and forget our black ancestry (BENTO, 2002). We do not know and are not interested in learning about our non-white descendancy, however we maintain and perceive an European surname as something to be proud of.

Image 7: Forcibly taken



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

In this frame, the conversation seems to happen right after the movie Black Panther. The girl is still mesmerized by it and wants to know more about her own family roots. However, her mother cannot help her fulfill this need because she does not know about it. Her family does not have records of their descendancy because her family was brutally taken off from her homeland. This speaks directly to the consequences of slavery. Black slavery in Brazil happened from 1535 to 1888, officially, which is a very recent part of our history as many people, such as the character, Ju, have close family members that have been either enslaved themselves or directly descendent from someone who has been enslaved. In the story, Ju talks specifically about her great-grandmother.

Finally, the little girl's questions about where she comes from continue. The fact that Ju cannot know specifically which country they come from, is a clear contrast with Fran and her knowledge about the region where her family comes from, the specificities of the place, as she comments on the food and the beauty of it. Ju, nevertheless, only knows her family was forcibly taken to Brazil. As this frame comes right after Fran's frame where she says that learning our roots is part of our identity, it also gives us the impact of how much has been culturally erased black peoples' identity through slavery and the white conquest.

Using the *pathos* appeal, the authors manage to make readers take into consideration Ju's anger and discomfort in telling the story to her daughter. She is not happy and hesitates on telling the brutality of the story they share. This is a discomfort and an issue that white people in general don't face. Like Fran, we usually ignore any other part of our history and take the European background as the only one worth being mentioned. So it is an easy story to tell. We also do not reflect on the possible violences our family has been through because for most of us it is not relevant or it is a story we would rather erase, specially considering Brazil's historical past of slavery in the 16th and 17th centuries together with the whitening process in the 19th and 20th century, and the constant violence, rapes and forced marriages that took place among whites and non-whites.¹⁴

4.5.7 - Frame 7: So I will choose

In this next frame, it is still 2018 and it is the little girl's birthday party. She is celebrating her birthday but also, as she chooses Wakanda and the symbol of it, she celebrates her descendancy. Even though she is not from this place, there is a feeling of strength and resistance coming from her choice. *Pathos* is ressignified and pride is made the main feeling of this strip.

In the frame, we see Ju's daughter dressed as a Wakanda warrior. The party is themed, as many children's parties are, and everything has something to do with the movie. We can see that the girl is with her face covered by the

¹⁴

<https://g1.globo.com/ciencia-e-saude/noticia/2020/08/01/mapeamento-genetico-revela-novas-origens-de-escravizados-no-brasil.ghtml>

mask and we cannot see if she's smiling or not like her mother does. But we can see she is making the "Wakanda Forever" sign with her body.

Image 8: So I will choose



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

There are many emotions that can be read in this frame. From my white perspective, appealing to *pathos* allows us to create a sense of belonging that was created through the movie. There is also the representation of a strong, developed black country. There is also anger, from not knowing the truth and having the feeling that it needs to be created (this, especially seen in the little girl that has her arms crossed in the movie's sign). There is also, of course, happiness as it is a birthday party. And Ju's pride towards her daughter, who decided for herself that they would come from Wakanda.

The theme of the party is all inspired by Wakanda and it says that if they have no knowledge on where they came from, it means they can choose. So the girl chose Wakanda to be the place of her descendancy.

By depicting the little girl like this, the authors seem to be pointing to the kind of character building moments that help mold black people's identity in opposition to the easy path white people tend to be presented with; if white people like Fran have their identity presented to them as a gift, black people in Brazil need to create and conquer theirs.

Wakanda represents not only a hero, but also the little girl's possible past. It is a great contrast to Fran knowing exactly where she comes from, the region and what it is famous for. It becomes obvious how the authors want to bring attention to the fact that white people can identify themselves by their names, and usually have a fair amount of information about their past whilst black people have the need to invent their descent.

4.5.8 - Frame 8: Wakanda forever

The eighth frame has Ju and her daughter again, but this time, we are back in 2020. They are talking to each other on the phone, they are affectionate, show concern to one another and the girl salutes her mother with the motto from the Black Panther movie, "Wakanda forever". It shows that the movie is a connection between them and it is still important for the little girl, especially because she does not know where her family is from, or her origins. She adopts something that is not real in order to fill in this feeling of belonging.

Image 9: Wakanda Forever



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

Situating the story back in 2020 in this final frame, Ju is talking to her daughter on the phone, as she is working in Fran's home. Ju is greeting her daughter and the girl answers with a "Wakanda Forever", showing that the idea of Wakanda, the impact of the film and how she felt about it had continued throughout the years.

From the audience's perspective, this frame shows closeness and a sense of belonging for the girl. There is also a sense of sadness that she cannot know her family's past; therefore, she has to use the invented one, from a movie that is not even real but overall it feels like she has overcome that, in a way. *Pathos* and *logos* are used in this strip to show this closeness between mother and daughter. They have connection, love and a shared story. They also worry about each other.

4.5.9 - Frame 9: French passport

In this last frame, there is a strong contrast to the ninth frame, as it goes back to Fran. She is still in her bikini, probably on her balcony, back to answering the question about where her family came from. She ends her speech showing a passport and an airplane emoji and says that being from France has its advantages and with that, it is easier for her to get her passport and leave. Fran has no problem moving to a different country because she feels like she belongs to another place, to a foreign culture more than the one she is actually part of. She sees herself as French, not as fully Brazilian. She also exposes her privileges. If things get hard, or worse in Brazil, she can easily move to a different country. This is quite common in the high-upper class, and we can see many influencers saying and acting this way, a behavior that can be typically connected to whiteness in Brazil and their identification with Europe or the USA (SCHUCMAN, 2014, p. 85).

Image 10: French passport



Fonte: (ASSIS; OLIVEIRA, 2021) Confinada p.25

With this frame comes a feeling of detachment that is contrasted with Ju and her daughter's conversation in the previous one. Whilst Ju and the girl talk to each other, care about each other, Fran is talking to herself and her followers, but she is alone. Leandro and Triscila's audience, who in the beginning was perhaps feeling as if they did not understand what the problem with Fran was, now can clearly see it. While one side has no idea of their past, the other knows exactly where they come from, the region, what it is famous for or not. We can all see a high and uncomfortable contrast between one another. In Ju and her daughter's case, they are two people that are checking on each other, they are preoccupied about each other's safety and well-being. Fran, however, is alone, talking to her audience who in reality, she does not know. From the entire strip, with 9 frames, she uses 5 frames only to talk about herself, a monologue about something she already wanted to talk about, because as discussed before, she chose which question from the question box to answer.

Recapping from her speech, she says that she is from France. She does not consider herself Brazilian, following the idea of Cardoso (Patologia do branco) and she understands her privilege but not deeply. She claims that if everything goes wrong in Brazil, she can run away to France, evidencing a shallow thought of her own privilege of knowing where she is from and her family roots. As discussed previously, whiteness is a place of privilege and erasure of black people and culture (BENTO, 2002) and Fran reiterates such when she ignores all her other privileges along with the sense of superiority that is experienced only by those who have whiteness (*branquitude*) and therefore, maintains these privileges and power in an unequal society (CONCEIÇÃO, 2020).

4.5.6 - Analysis overview

In this analysis section, we did more extensive work in order to better understand each frame that the comic strip provided us with. In each one, we tried to associate the authors, their arguments and directions, as well as the context and what the audience may have experienced little by little, especially from the white audience perspective. That was done by making a parallel with whiteness to highlight the authors' main arguments. In the next section, I will indicate my final remarks.

5. Conclusion

This monograph had the aim to critically investigate a short part of the story *Confinada*, N. 8 - Wakanda, using concepts of New Rhetoric and its ideas of power relations between the writers (authors) and the readers (JOHNS, 2002) especially the rhetorical appeals. In order to do so. I went through the frames, one by one, to better understand how the construction of its main point is made, thinking in terms of *ethos*, *kairos*, *pathos* and *logos as rhetorical appeals*. it was also necessary that I explored the concept of whiteness within Brazilian society.

Focusing on whiteness was important so as to comprehend the perspective of Fran, her unawareness of her privileges and the power of being white reflects in every aspect of her (and my) life. This happened because the idea of whiteness as the color of the skin is a complicated concept and varies throughout the country (as we saw with Alberto Guerreiro Ramos). Someone that is considered white in Bahia may not be considered such in São Paulo or Porto Alegre. As a white person who was also a regular reader of *Confinada* I was constantly intrigued by the feelings that it evoked, as it made me uncomfortable or distressed. The series is meant to discuss race issues centered on white people and consequently it disturbs the white audience, making us realize obvious things that we didn't realize before because of the state of privilege we find ourselves in as white people.

However, a much deeper comprehension of the process is required when our goal is to understand how and why this is made by the authors. In this sense, this monograph helped me walk through their rationale and fathom this small part of the story in a greater and deeper sense.

Through *ethos* we looked into the background of the writers, why they decided to start this story, how they chose this specific aspect of descent. The fact that one of the writers is white and the other is black produces a comic that can be better related to both possible audiences. This also brings clarity to the privilege white people have and were maybe not aware of.

When utilizing *kairos* we place ourselves in the moment and context of the production of the story and comic strip. So I took into consideration the fact that it was made in 2020, during the pandemic of COVID-19. The story itself happens in Brazil and more specifically, in the South Zone of Rio de Janeiro,

the richest part of the city. Also, the chosen comic strip takes place in Fran's house, an influencer that shares her life to thousands of followers and how much this has grown in Brazil in the last few years. Throughout the strip we also go back to 2018 when Black Panther was airing in Brazil and we had many people feeling represented by the movie and its characters.

As we move on to *pathos*, our attention goes to how the audience responds to this comic, more specifically the white audience, as I am a white analyst. It is impossible to be sure of how each of the thousands of white followers felt as they read it, but it is possible to infer by connecting my feelings as a reader and the understandings we have about whiteness in Brazil, which I show in the theoretical framework. White readers with foreign surnames or backgrounds at first could probably not recognize the problems that would be pointed out as the story unfolded. If they were new readers they would probably not even imagine a problematic aspect would be discussed. So we went through frame by frame to understand this change of feelings and the perception of the prerogative they might have as whites.

As it turns out it doesn't matter much whether the reader is familiar with the comic strip or not. The perceived problem of not having access to one's own history most likely did not get through to white readers. In terms of *pathos*, as Fran talked about her family, many white readers may have associated themselves with their immigrant families, their European names, even if they don't have all the details of their own history. *Pathos* is not actually changed until later frames when Ju talks to her daughter about not knowing where they came from. Only at that moment does a greater discomfort come.

At last, *logos* came into action as an exercise to understand the construction of the argument. To do so, we reminded ourselves about all of the other aspects in order to build the perception that not a single bit of the strip is not well thought of or is there randomly. All of the elements, may those be in the image, in the speech bubbles or in the narrator captions, are there for specific reasons. What became clear was that there was a need for the authors to show white people how whiteness is intrinsic to us and how we must actively be aware of it. They purposefully started the comic with Fran and made us feel connected to her, not even seeing the problematic that would be unmistakably clear towards the end. The authors also chose to return back in 2018, to a movie that was a milestone for the film industry and for the appreciation of black

people. At the end, when it comes back to the pandemic, Ju and her daughter are affectionate with one another, and ask each other to be safe. Fran, on the other hand, states that if there is a privilege of owning a French passport is that she can leave whenever she wants. She cannot even see that there is already a privilege of owning the passport, but rather conditions it. At this end, the connection that the audience had made with Fran is completely broken, as we do not want to feel associated with this mindset.

Last, but definitely not least, this monograph carried the intention to reflect upon my own privileges, my family's history of immigration and the parallels of this with many people around me. It started as a reflection of the comic and became a bigger part of my life, and maybe this is the reason why it took me so long to finish. Along with the pandemic, there was also a bigger discomfort with myself and my history that I was not at first, expecting to feel. As I started to be more critical with the comic, I also felt more critical with myself and those around me. It is a constant exercise of perception and reflection of how we use language in our daily lives that I intend to continue with. From this point, I also invite more people to join my inquiry and bring new viewpoints to this discussion.

6. References

ASSIS, Leandro; OLIVEIRA, Triscila. **Confinada**. 1. ed. São Paulo: Todavia, 2021.

BBC (Brasil). Mapeamento genético revela novas origens de escravizados no Brasil. G1, [S. l.], 1 ago. 2020. Ciência e Saúde, p. 1-1. Disponível em: <
<https://g1.globo.com/ciencia-e-saude/noticia/2020/08/01/mapeamento-genetico-revela-novas-origens-de-escravizados-no-brasil.ghtml>> . Accessed on: 22 April. 2022.

BENTO, Cida. **Cida Bento reflete sobre a branquitude e o impacto do racismo na crise do coronavírus** [Interview granted to] Bruna Ribeiro. CEERT. 17 abril 2020. Available at:
<<https://ceert.org.br/noticias/direitos-humanos/26651/cida-bento-reflete-sobre-a-branquitude-e-o-impacto-do-racismo-na-crise-do-coronavirus>> Accessed on: 24 August, 2021.

BENTO, Maria Aparecida Silva *et al.* Branqueamento e branquitude no Brasil. In: CARONE, Iray *et al.* **Psicologia Social do Racismo**. 6. ed. Petrópolis: Vozes, 2002. cap. 2, p. 25-58. Available at: <
<http://www.media.ceert.org.br/portal-3/pdf/publicacoes/branqueamento-e-branquitude-no-brasil.pdf>> . Accessed on: 13 October, 2021.

CARDOSO, Lourenço. **O branco ante a rebeldia do desejo: um estudo sobre a branquitude no Brasil**. 2014. 290 f. Tese (doutorado) - Universidade Estadual Paulista Júlio de Mesquita Filho, Faculdade de Ciências e Letras (Campus de Araraquara), 2014. Available at:
<<http://hdl.handle.net/11449/115710>>.

CONCEIÇÃO, William Luiz. **Branquitude: Dilema racial brasileiro**. Rio de Janeiro: Papéis Selvagens, 2020. 89 p

DENZIN, Norman; LINCOLN, Yvonna. *The Sage Handbook of Qualitative Research*. 3rd. ed. United States of America: Sage Publications, 2006.

DUSENBURY, Jonathan. SLAVERY AND THE REVOLUTIONARY HISTORIES OF 1848. *In: Age of Revolution*. [S. l.], 10 out. 2016. Disponível em: <https://ageofrevolutions.com/2016/10/10/slavery-and-the-revolutionary-histories-of-1848/>. Acesso em: 22 abr. 2022.

FANTÁSTICO. 'Uma pessoa muito batalhadora', diz sobrinho de empregada doméstica que morreu de coronavírus. G1 Globo, [S. l.], p. 1-2, 22 mar. 2022.

Available at:

<<https://g1.globo.com/fantastico/noticia/2020/03/22/uma-pessoa-muito-batalhadora-diz-sobrinho-de-empregada-domestica-que-morreu-de-coronavirus.ghtml>

>. Accessed on: 14 July. 2021.

G1 (Brasil). França faz parte da história do Rio de Janeiro desde a formação da cidade. G1, Rio de Janeiro, 6 mar. 2015. Bom dia Brasil, p. 1-1. Disponível em: <<https://g1.globo.com/bom-dia-brasil/noticia/2015/03/franca-faz-parte-da-historia-do-rio-de-janeiro-desde-formacao-da-cidade.html>> . Accessed on: 19 April 2022.

G1 Rio. Governo do RJ confirma a primeira morte por coronavírus. G1, [S. l.], 19 mar. 2020. Rio de Janeiro, p. 1-2. Available at: <<https://g1.globo.com/rj/rio-de-janeiro/noticia/2020/03/19/rj-confirma-a-primeira-morte-por-coronavirus.ghtml>> . Accessed on: 14 July 2021

GUERREIRO RAMOS, Alberto. Patologia social do 'branco' brasileiro". *In: GUERREIRO RAMOS, Alberto. Introdução crítica à sociologia brasileira*. Rio de Janeiro: Editora UFRJ, 1957.

HYON, Sunny. Genre in Three Traditions: Implications for ESL. *In: TESOL QUARTERLY. TESOL Quarterly*. 4. ed. [S. l.]: Teachers of English to Speakers of Other Languages, Inc., 1996. v. 30, p. 693-722. Available at: <<https://doi.org/10.2307/3587930>>

JOHNS, Ann M. **Genre in the Classroom: Multiple Perspectives**. [S. l.]: Routledge, 2001. 360 p.

LAVECCHIA, Christina M. **Genre Analysis Practice**. Youtube. 2017. Available at:

<https://www.youtube.com/watch?v=VDenFH2ZuzQ&ab_channel=ChristinaM.LaVecchia > Accessed on: 15 September, 2021.

NEUMAM, Camila. 19 milhões de brasileiros vivem com fome; consequências na saúde são irreversíveis. CNN Brasil, São Paulo, p. 1-2, 28 out. 2021.

Available at:

<<https://www.cnnbrasil.com.br/saude/19-milhoes-de-brasileiros-vive-com-fome-consequencias-na-saude-sao-irreversiveis/> >. Accessed on: 5 December, 2021.

SCHUCMAN, Lia V. **Entre o encardido, o branco e o branquíssimo:**

branquitude, hierarquia e poder na Cidade de São Paulo. Orientador: Prof. Dra. Leny Sato. 2012. 122 p. Tese (Doutorado em Psicologia Social) - Instituto de Psicologia da Universidade de São Paulo, São Paulo, 2012.

SCHUCMAN, Lia Vainer. **Lia Vainer Schucman: "Se tem um país que é**

supremacista branco é o Brasil". São Paulo, 7 dez. 2020. Disponível em:

<https://www.uol.com.br/ecoa/ultimas-noticias/2020/12/07/lia-vainer-schucman-se-tem-um-pais-que-e-supremacista-branco-e-o-brasil.htm>. Acesso em: 9 abr. 2022.

SCHWARCZ, Lília K. M. **Nem preto nem branco, muito pelo contrário**. 1. ed. São Paulo: Claro Enigma, 2013. 152 p.

STATISTA RESEARCH DEPARTMENT. Social media use during COVID-19 worldwide: statistics & facts. In: Statista. [S. l.], 8 fev. 2022. Available at:

<https://www.statista.com/topics/7863/social-media-use-during-coronavirus-covid-19-worldwide/#topicHeader__wrapper >. Accessed on: 23 February 2022.

TERNEUS, José S. **How to Rhetorically Analyze a Text**. Youtube. 2021.

Available at: <<https://www.youtube.com/watch?v=CStUhcOjiXk> > Accessed on: 18 November, 2021.

UNIVERSIDADE FEDERAL DO CEARÁ (Brasil). Rádio universitária FM.

Vamos Mostrar Cultura #3 - Leandro Assis e Triscila Oliveira. Rádio

Universitária FM, [S. l.], 29 maio 2020. Available at:

<<https://www.radiouniversitariafm.com.br/entrevista/vamos-mostrar-cultura-3-triscila-oliveira-e-leandro-assis/>>. Accessed on: 9 November 2021.

UOL. Desemprego recua para 12,6% no 3º trimestre, mas ainda atinge 13,5 milhões. UOL, São Paulo, 30 nov. 2021. Economia, p. 1-2. Available at:

<<https://economia.uol.com.br/noticias/redacao/2021/11/30/pnad-ibge-desemprego.html>>. Accessed on: 27 November, 2021.

VITORIO, Tamires. As vitórias históricas de "Pantera Negra" no Oscar. Exame, [S. l.], p. 1-1, 25 fev. 2019. Available at:

<<https://exame.com/casual/as-vitorias-historicas-de-pantera-negra-no-oscar/>>. Accessed on: 21 August, 2021.

WENDT, Mary. **Genre & Rhetoric.** Youtube. 2017. Available at:

<<https://www.youtube.com/watch?v=jg-gXd5P9w8&t=1513s>> Accessed on: 18 November, 2021.